



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Vol. III. No. 66.

NEW YORK, FEBRUARY 11th, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Masterpieces of engraving and etching, fine art books, including the Grolier publications from the collection of the late Walter S. Carter. Saturday February 18.

Astor Library Building.—Colored plates from H. T. Trigg's *Formal Gardens in England and Scotland*.

Bendann Galleries.—Modern paintings, old masters, etchings and engravings.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Collection of sixty historical fans, periods Louis XIV, XV and XVI.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

E. Gimpel and Wildenstein Galleries.—High class old paintings.

Ehrich Galleries.—Early genres.

Fishel, Adler and Schwartz Galleries.—Portraits by Jean Patricot and Metcalf landscapes.

Katz Galleries.—Water colors by William Ritschel.

Kelekian Galleries.—Velvets, old vestments, and Babylonian pottery.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Paintings by A. de Ferraris, February 1 to 11, and American Soc. Miniature Painters.

Lanthier's Old Curiosity Shop.—Portraits by Gerome, Brion, Tissot, Gilbert Stuart, etc.

Lenox Library Building.—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.

Oehme Galleries.—Paintings and water colors.

Pratt Institute (Brooklyn).—Paintings by T. C. Steele and Japanese pictures.

Wunderlich Galleries.—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others.

SALES.

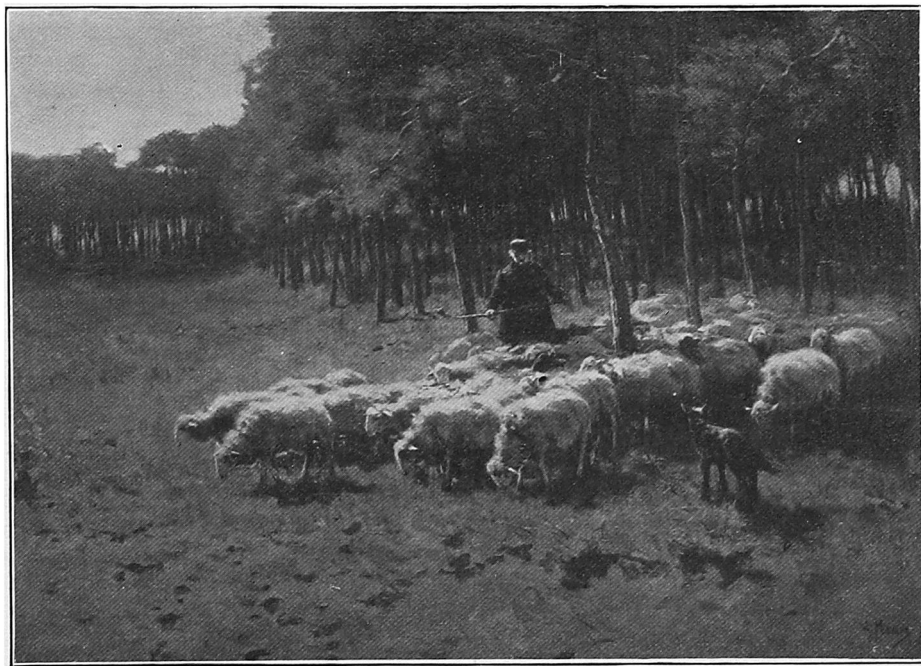
American Art Galleries.—Masterpieces of engraving and etching, fine art books, including Grolier publications from the collection of the late Walter S. Carter. Thursday, Friday and Saturday evenings, February 23, 24 and 25.

Fifth Avenue Art Galleries.—Antique art objects collected by Azev Khayat, February 14, 15 and 16.

The Twentieth Annual Exhibition of the Architectural League, of New York, was inaugurated by a press view yesterday, in the Fine Arts Building. The annual dinner was held last evening, and the league reception takes place this evening. The exhibition will be open to the public from February 12 to Saturday, March 4, inclusive. On Sunday the

public will be admitted free, and on every other day, excepting Tuesdays and Thursdays, when a fee of 25 cents will be charged. The exhibition will be open from 10 A. M. to 6 P. M. and from 8 to 10 P. M. The usual public lecture will be given on Wednesday evenings, February 15, 22 and March 1.

The regular Wednesday evening lectures given before the Architectural League during its annual exhibitions will be delivered this year in the Vanderbilt Gallery of the Fine Arts Building, on Wednesday evenings, February 15, February 23, and March 1. Mr. Emmanuel L. Masqueray, who was Chief of Design at the St. Louis Fair, will speak on February 15 on "The Architecture of the Louisiana Purchase Exposition."



By permission American Art Association.

THE \$40,200 MAUVE
Sold at Waggaman Sale

Daniel W. Langton, the noted landscape architect, will talk of "The Recent Progress of Landscape Design in America," on February 23, and Mr. Harold Van Buren Magonigle will give the last lecture of the series on the evening of March 1, taking for his topic "The Commemorative Monuments of Europe."

The Pennsylvania Academy of the Fine Arts, in celebration of the one hundredth anniversary of the founding of the Institution, will give a dinner in the Galleries of the Academy on Thursday evening, February 23, at 7 o'clock. Invitations are issued by Edward H. Coates, president, Clarence H. Clark, E. Burgess Warren, John H. Packard, Henry Whelen, Jr., John H. Converse, Theophilus P. Chandler, Charles C. Harrison, Herbert M. Howe, George H. McFadden, Clement B. Newbold, Edward T. Stotesbury and Robert C. H. Brock.

Hermann Schaus has given to the library of the National Arts Club the entire series of "Monographs on Famous Artists," edited by Knackfuss.

Sir Caspar Purdon Clarke, the new director of the Metropolitan Museum, is a member of the Editorial Consultative Committee of the Burlington Magazine.

The first published reproduction of the picture by Anton Mauve, "Sheep Coming Out of the Forest," which, purchased by Mr. Thomas Waggaman from Knoedler & Co., some seventeen years ago, or in 1888, for \$1,450, was purchased by Mr. Herman Schaus for \$40,200, appears herewith, through the kind permission of the American Art Association. It is a pleasure to present the art loving public so good a reproduction of this truly remarkable picture, upon whose acquisition Mr. Schaus is deservedly congratulated.

The prizes awarded at the annual exhibition of Chicago artists, at the Chicago Art Institute, include the Young fortnightly prize of \$100, awarded to Ralph Clarkson, for his "Twilight Har-

The annual exhibition of oil paintings by members of the Salamagundi Club opened with the press view on Wednesday, February 8. There are some 150 canvases, and as there is a size limit, in a few cases the artist has availed himself of a narrow frame to show a larger picture than could otherwise be admitted. Noticeable among the paintings are a Dutch landscape by Charles Warren Eaton, in soft, tender greens; a marshy landscape at dusk, with fine atmosphere and dark coloring; "Fishing Boats on a Sandy Beach," by C. Myles Collier; a study in browns, the figure of a girl against an old settle, by Warren B. Davis; a delicate after sunset study, by A. L. Groll; a strong marine, with fine stormy sky, by F. K. M. Rehn; and a forest scene, with rich warm greens, and fine sunlight effects, by Thomas G. Moses.

Julius Oehme is to be congratulated that the police arrived in time to frustrate the attempts of the adroit thief who was sufficiently instructed in art matters to have carefully selected the finest paintings in his gallery, prior to carrying them off. Mr. Oehme places the value of these paintings, all of which had been removed from their frames, at \$40,000.

According to cable dispatches from Madrid, it would appear that the American collector who tried to obtain the Velasquez owned by the Duchess of Villahermosa, and which she refused to sell him, was none other than Mr. J. Pierpont Morgan. The Duchess, in an interview with a staff correspondent of the New York Press, states that a Mr. Hamilton, an American, offered her \$300,000 for the Velasquez portrait of Diego Corral in the name of an American, who had sent him to Spain for the express purpose of buying it, and that the offer was most tempting and was afterwards renewed, with an intimation that it might be increased. She refused the offer, she concludes, as she has resolved to bequeath the portrait to the Prado Museum, so that it may remain in Spain forever. It is understood in London that Mr. Hamilton is an agent of Mr. Pierpont Morgan for the purchase of art works. Following Italy's example, an act has recently been passed by the Spanish Government, which prohibits the removal from the country of all works of art of ancient and historic significance.

Beginning April 12 next and continuing until May 4, an exhibition of "Arts of the Sea" will be held at the Hotel Continental, Paris. It is being organized by the Society of Marine Painters and the French Maritime League, and will comprise a section of paintings reserved exclusively for the members of the Society of Marine Artists; a section of objects of art, and maritime conferences, with cinematograph illustrations.

Only those works essentially artistic, not having figured in preceding public exhibitions in Paris, and which strictly relate to the sea and marine subjects, will be admitted.

Several landscapes by Eugene Paul Ullman, now in Paris, can be seen at Friederick's, on 57th Street.

A large number of pictures and sculptures are shown, but many were excluded, and there is only one line of pictures in the six galleries. Among the artists perhaps best represented are Wendt, Bartlett, Johansen, Harper and Wadsworth in landscapes; Miss Baker, Clarkson, and Mrs. Palmer in portraits; Freer and Vanderpoel in figures; Crunelle, Taft and Miss Bracken in sculptures.

The eminent French artist, Carolus Duran, has been appointed director of the Villa Medici, at Rome. This honor comes to one who was never a student at the famous French Governmental Institution, as in his early days Duran had not time and sufficient means even to compete for the prizes.

IN THE ART SCHOOLS.

The Society of Beaux Arts Architects of America has just announced the results of its recent competition in architectural design. These competitions are open to all American students of architecture and for the second time this year the Philadelphia competitors have been honored with a large proportion of the awards.

The fourth annual exhibition and reception of the artists of the Van Dyck studios, held February 2, was a decided success. Some thousands of people attended during the afternoon and evening. There was a very interesting and creditable display of landscapes and figure paintings.

Thomas Fogarty will assist H. Reuter-dahl in his illustration class at the Art Students' League, as the class has become too large for Mr. Reuter-dahl to instruct alone.

Since its humble beginning in studios loaned by different artists, the Art Workers' Club for Women has increased in membership until now an entire house is hardly equal to its requirements. During the past year there were 1,800 calls upon the club for models, costumes, etc. It is worth noting that F. Louis Mora procured both models and costumes from the club for his picture, "The Letter," which recently took the first Hallgarten prize at the Academy exhibition.

At this club there are free classes in applied art, literature and history of art, which have been of great benefit to teachers and art workers.

The mid-year exhibition of the work of the students of the Art Students League was open to the public to Thursday last. The exhibition included drawings and paintings from the life, miniature, portrait and still-life, illustration and composition classes, and the compositions from the modeling classes. The work in a good many cases was of interest to those to whom the technical side of school productions does not appeal, while the purely academic was also well represented.

Mrs. J. Woodward Haven offers a first prize, \$100, and Mrs. A. S. Hewitt a second prize of \$50 to students of the Woman's Art School of Cooper Union, for the best enlarged copy in oils of one of two Chinoiserie panels for wall decorations, by Francois Boucher, which have been selected from the scrap book and placed in charge of Miss Gibson, who is the custodian of the Museum. The prize copies will become the property of Mrs. Haven and Mrs. Hewitt. The competition will close on April 15, 1905.

A first prize of \$15 and a second prize of \$10 are offered to the second and third year students in classes in Design and Miniature, by Miss Ethel Crane, for the best fan leaf painted in the French style of the Louis XVI. period. The prize fan will become the property of Miss Crane. The competition will close May 1, 1905.

A class to work in water color, under the supervision of Henry B. Snell, will meet every Saturday afternoon at the Art Students League, from 2 to 5 o'clock.

The half yearly exhibition of students' work of the Art Students' League was held last week. There was a large showing of drawings from Mr. Bridgeman's night life class, the work of Charles Jaeger and Hans P. Hansen being among the best.

Some good figure painting by John Carlson and Alice Richmond and several interesting heads by Miss Ballin were done in Mr. Du Mond's painting classes. The work of Michael Bracker was perhaps the best in Mr. Hawthorne's portrait class, and in Mr. Reuter-dahl's composition class there were some interesting compositions by Gerritt Beneker, Edith Morrall and J. Newton Howitt. The work of the miniature class was likewise good.

The prize of \$200, offered by the New York Herald for the best full page illustration appropriate to Easter, was won by Gerritt Beneker, a pupil of the Art Students League.

The pupils of Mrs. Fanny Rowell, the directress of the Art Department of Hasbrouck Institute in Jersey City, gave an exhibition and reception on Saturday evening, February 4. The work displayed consisted of still-life and water-colors of flowers, and in many cases showed ability and was favorably criticized.

A meeting of the Library Committee of the School of Design for Women was held at the School February 6, at which Mr. Edward H. Wales was elected chairman for the ensuing year.

Several valuable books of great interest to the school were donated by Miss Mildred Barnes, Mr. Harvey W. Corbett, Mrs. Alonzo B. Hepburn and Miss Martin, supplementing the generous gifts of Mr. Archer M. Huntington and Mr. Edward H. Wales.

Mr. William M. Chase is arranging to take the students of the New York School of Art to the Metropolitan Museum, for criticism and instruction.

Mr. Charles Hawthorne is now making a special feature of still life, for which the Art Students League is offering a scholarship. Mr. Hawthorne, as well, is giving a scholarship for the same subject in his summer school, known as the Cape Cod School of Art.

Fifth Ave. Auction Rooms

and
Art Gallery

WM. B. NORMAN, Auctioneer

238 Fifth Avenue, New York.

Telephone 2653 Madison Sq.

ALL THE NEWS
OF
THE ART WORLDThe American
...Art News...

EXHIBITIONS NOW ON.

The exhibition of a score or more of landscapes by Leonard Ochtman, which closes at the Noe Galleries February 11, has directed the attention of art lovers to the work of one of the most modest, but strongest and surest of America's modern landscape painters. The fact that the artist was born in Holland, and received his early impressions and instruction there, accounts, of course, for his love of low color schemes, and soft, misty atmosphere. He has found his favorite subjects during the past few years in the quiet valleys and peaceful hills of southwestern Connecticut, somewhat back from the north shore of Long Island Sound. These he paints with sympathy and appreciation, and with a quiet restfulness. His works, when seen together, are a trifle monotonous. This is only because they all strike the same key, and are invested with the same sentiment and atmosphere. In other words, his work shows better when seen occasionally in exhibitions than in a "one man" show.

There are now at the Glaenzer Galleries twenty-five landscapes and figure subjects, all painted at Egmont, the artist's home in Holland, by George Hitchcock, who is known abroad as the American painter of the Dutch tulip gardens. The pictures are painted in a high key, and are full of light and atmosphere. The artist is peculiarly successful in the handling of the vivid colors of the tulips and hyacinth beds. He is a good draughtsman, as is proven by the figures of women in picturesque Dutch costumes, and his works are also well composed. As a whole, the exhibition is especially bright and attractive.

Willard L. Metcalf is now holding an exhibition of twenty-one landscapes, painted last summer in and around the picturesque village of Boothbay, on the Damariscotta River in Maine, at the Fishel, Adler and Schwartz Gallery. The artist paints with vigor, directness and keen sympathy with nature. He is a pleinairist, and his work while virile and original in many ways, shows the influence of the Giverny school. Some of the pictures have rare delicacy of color, and softness of tone, while others are brilliant in color, and full of sunlight. All are well composed.

Jean Patricot is showing at the Fischel, Adler and Schwartz Galleries seven portraits, which should be seen and studied by art lovers. M. Patricot, although a Frenchman by birth, married Miss Cable, the daughter of Benjamin Cable, the western railroad president, and therefore, although this is his first visit to America, does not feel himself a stranger here. His portraits, one of the most charming of which, that of Mlle. Chabert, is reproduced in this issue of the American Art News, are all painted in low color keys, and in soft grays and browns, against silvery gray backgrounds. They are exquisitely refined, beautifully drawn, true in flesh tones, and natural in expression.

The American Art Association in Paris recently opened its annual picture and statuary show. Ambassador Porter and many prominent Americans were present. An excellent portrait of a young girl reading, by Abbott Graves, sea pieces by Lionel Walden, delicately toned women by George Aid, restaurant scenes by Maurer and by Watterson, the Scriptural episode of the escape of St. Paul, by Tanner, delicious nudes by Fries-

secke, sculpture by Spier Simson and by Brenner are among the most admired works of the show, which is the best the American Art Association has yet held.

The exhibition of the Cercle de l'Union Artistique opened in Paris Sunday last. Success marked the beginning. Portraits of M. Gaston Menier, by Bonnat; of the Marquis de Vogue, by Dagnan-Bouveret, and of M. Eiffel, by Aimé Marot, are especially praised. Canvases by Francois Fleming, Gabriel Ferrier, Henry Gervex and Jean Bereaud attracted attention.

Of the ten portraits by Arthur De Ferraris, now on view at the Knoedler Galleries, No. 355 Fifth Avenue, the best are undoubtedly those of Princess Marie of Roumania, Chancellor Von Bulow of Prussia, Madame Frances Saville, and of a boy "Stephen." The painter, who is a Viennese, has painted many portraits in this country during the last few years, especially in Chicago. His work has virility, good color, and draughtsmanship, and charming detail. The portrait of Princess Marie, a full-length seated one, is a very impressive work, and has charming light effects, and beautiful rendering of textures, but the expression is a little staring. The portrait of Count Von Bulow is very solidly painted, and that of Mr. John D. Rockefeller is an excellent likeness. The full length portrait of Queen Elizabeth of Roumania (Carmen Sylva), while undoubtedly a good likeness, and which has a certain distinction from the dignified subject, is a little stiff in pose, and does not carry conviction.

In the downstairs gallery at Knoedler's, the American Society of Miniature Painters is holding its sixth annual exhibition. There are 132 miniatures shown, or at least exhibits called miniatures, for they number among them too many little pictures. A miniature, technically speaking, is a small bust portrait. Among the better known miniaturists represented are Miss Ella Ahrens, W. J. Baer, Eulabee Dix, Lucia Fairchild Fuller, Laura Coombs Hills, I. A. Josephi, John A. MacDougall, Mary H. Tannehill and W. J. Whittemore. The work of Lydia Emmet is greatly missed. As a whole, the exhibition, while interesting, still bears painful evidence of the fact that too many weak artists have rushed into miniature painting as a means of livelihood.

A mural decoration, "The Adoration of the Magi," and a cartoon for a stained glass window, "The Madonna of the Distaff," both for churches in Rochester, N. Y., and the work of G. Hausalter, are on view at the Clausen Galleries. They are broadly and strongly drawn, and well colored in flat tints. Both designs have more than usual merit, and good devotional feeling.

Landscapes by Theodore Clement Steele are shown in the art gallery of the Pratt Institute. He is a native of Indiana, and studied at Munich's Royal Academy. His themes are of Oregon, the Bernardino Valley, villages of California. He is one of the founders of the Society of Western Artists, and was president of the society from 1898 to 1900. His studio is on the banks of the Whitewater. Most public art galleries of the West have examples of his art.

Ruysdael's large painting called "The Waterfall," brought \$3,740 at the recent sale of the late Lord Devon's collection in London. Vandyke's lifesize group of Charles I. and his wife and sons brought only \$8,925.

IN THE GALLERIES.

Mr. James P. Silo will sell at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, on the afternoons of February 14, 15 and 16, at 4 o'clock, the collection of Greek and Roman glass, Tanagra figurines, Greek vases and coins, scarabs and other antiques, belonging to Azeez Khayat, who will shortly leave for Syria. To-day will be the last of the sale of the first consignment of the collection of A. F. Jaurett, correspondent of the Venezuela Herald, including articles formerly owned by Lillie Langtry, at this gallery.

On February 13, Mr. Silo will sell the entire contents of the former residence of James Henry Smith, at No. 6 West Fifty-second Street.

The American Art Galleries, No. 6 East Twenty-third Street, will place on free view Saturday, February 18, the collection of engravings, etchings, fine art books and Grolier publications of the late Walter S. Carter, of Brooklyn. The collection will be sold without reserve at public sale on the evenings of February 23, 24 and 25.

Among a collection of eighteenth century prints now on view at the Bonaventure Galleries, No. 6 East Thirty-third Street, is a set of six beauties of the Court of Charles the Second, namely, Countess of Rochester, Duchess of Richmond, Countess of Northumberland, Countess of Ossoris, Lady Whitmore and the Duchess of Cleveland, engraved in mezzotint by Watson, after Sir Peter Lely. There is also on view a collection of historical fans, of the periods of Louis XIV., XV. and XVI.

At the Blakeslee Galleries there have recently been received a portrait by Paul Veronese; one by Maurice Quentin La Tour; a mother and child, by Richard Cosway, and a portrait of Miss Morris, by Sir Joshua Reynolds. Mr. Blakeslee has also a number of pictures by the late Edwin Lord Weeks, including several of the "Thousand and One Nights" series, Egyptian scenes, and his picture exhibited at St. Louis.

There are now on view at the Galleries of Mr. Edward Brandus, No. 391 Fifth Avenue, a "Cornfield," by Cazin; a Turkish scene, with figures of women and children, an important composition by Diaz, an exquisite silver gray Corot, from the Zigomala collection; a large forest scene, by Diaz; and "Sheepfold in a Forest," a large canvas by Jacque.

At the Bendann Galleries, No. 365 Fifth Avenue, a landscape by George H. Smillie has just been received, together with new etchings by Dicksee and Waltner.

The Knoedler Galleries, both down and upstairs, will be devoted this week as last to two exhibitions. In the downstairs gallery the American Society of Miniature Painters is holding its sixth annual display, and upstairs Arthur de Ferraris, the Viennese portrait painter, is showing ten recent portraits. Notice of these exhibitions will be found elsewhere in our columns.

The Ehrich Galleries, No. 8 West Thirty-third Street, will open a special exhibition of sacred and legendary art on Wednesday, February 15, to continue for several weeks. This exhibition will include rare examples of the old Italian and Spanish schools. Correggio, Titian, Guido Reni, Murillo, Ribera, Juan de Juanes, and many others of the great 16th and 17th century masters will be represented.

At the Proctor East India Company rooms, No. 144 Fifth Avenue, there are now some exquisite goods employed in many novel ways. Thus a tiny trinket box is fashioned from half of an old Dutch silver watch, and a candle stick from a length of Japanese pottery piping. A handsome screen has one panel made from the grille work of the doorway of an old palace, the same style being reproduced in the new work of the other two panels. This house makes a specialty of showing harmonious color schemes in draperies, wall

This week opens a new exhibition of distinguished paintings in Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue. Among them are Gerome's well-known "Phryne Before the Judges," from the Henry sale, and Gustave Brion's "A Burial at Venice," from the Waggaman sale. This picture, painted in 1868, was one of those that won for Brion the grand medal of honor. The long, black gondola with its velvet pall and crimson and gold covered bier, with churchly attendants robed in vivid scarlet, and carrying great, lighted wax

Louis Katz opened an exhibition of water colors by William Ritschel, at his gallery, No. 368 Columbus Avenue on Wednesday, February 8. A private view was held the day before.

There are fourteen of these water colors, among which are: Early spring in soft greens; Beached, a study in rich browns, with soft clouds; Gathering the Sheep, very charming; Spring, with true Corot effects; After the Storm, windswept clouds; a moonlight "Nocturne" (Holland); an "Old Mill", another Holland subject, in tender grays; and another interesting study of animals, "Folding the Sheep". One of Ritschel's pictures hangs in the permanent collection of the Salmagundi Club of this city.

At K. J. Collins' shop are a pair of very old Chinese vases of the asparagus pattern, an old Chinese screen of porcelain, and a beautiful desk set of Spanish leather at least two hundred years old, made from a small number of skins. These Mrs. Collins was fortunate enough to secure at an auction. The colors are exceptionally fine.

S. Goldberg, of No. 123 Fifth Avenue, is making a specialty of reproducing paintings in oil and water colors, and has met with gratifying results. He has recently published photographs of four of Walter Satterlee's pictures, and the artist is much pleased with them. They are of the following pictures: Bringing Home the Bride, The Shepherd's Call, Learning to Mend, and "Life's Evening," the painting sent to the present Academy, and reproduced in a recent number of the Art News.

At the McClees Galleries, Phila., there is a most unique and remarkable exposition of Japanese prints, owned and exhibited by Mr. Bolton Coit Brown. It includes eighty-four examples, ranging from the early work of Hokenki and the period of 1763, to the more modern prints of our present day, showing examples of Kunisada, Hiroshige, Hokusai and others. The exhibition will remain open until February 13.

Mr. McClees will remove from his present galleries on March 1 to new quarters opposite the Bellevue-Stratford. Mr. McClees is to open there galleries for the purposes of exhibiting especially examples of the finest American art. These galleries will fill a much needed want in this city, and Mr. Chase and many others prominent in American art will loan examples of their work for this special exhibit.

At the Lindsay Galleries an exposition of the Masters of the Barbizon School will be open to the public on February 16, to remain for a month.

In the rooms of J. H. Straus, among several paintings recently put on view, are two by Dulard, a small figure and head, a landscape by Jacques Marie, who exhibited two pictures at this year's salon in Paris, one of which was bought by the government for the gallery of the Luxembourg, before the salon was opened to the public, a small Henner, and a landscape which was exhibited at the salon by Gaston Auglade.

A Madonna and Child, by Simone Martini, painted between 1317 and 1320, a remarkable work of the early Renaissance, has been added to the Borghese Gallery which has recently become the property of Italy. The Madonna was bought from a private house in Chieti for the Borghese



At Fishel, Adler and Schwartz Galleries
PORTRAIT OF Mlle. CHABERT
By Jean Patricot

hangings, woodwork and furniture coverings. Thus a wall hanging of Japanese grass cloth, entirely made by hand, in an exquisite dull gold tone, is shown with velvet of a harmonizing tint, and with a strip of rare old Japanese brocade, woven on old hand looms for the Daimos, a former royal family. The firm makes a specialty of having these old brocades reproduced in new goods. These are done for them in China, Japan, Genoa and France.

C. C. Hiscoe, the interior decorator and designer, has some attractive color scheme designs for interiors at his shop, one showing the decorative scheme used at a memorial service to Queen Victoria at the Church of the Ascension. In addition to furniture and hangings, he has a small collection of old continental blue and white plates, representing such historical scenes as the landing of General Lafayette.

The Kelekian Galleries, No. 252 Fifth Avenue, are now showing fine jardiniere velvets for cushions and table covers, old Babylonian potteries, and some fine priests' vestments, with Renaissance embroidery.

tapers on either side, silently cuts the deep blue of the water-way to Venezia's island Campo Santo. The arched bridges under which the gondola is passing, and the stately palaces along the way, throw the gondola in dense shadow, but beyond the bridges there is a gleam of brilliant blue sky and broad shafts of sunlight touch the marble of the farther palaces with gold.

Another painting in this group is Tissot's "Faust and Marguerite," from the Mrs. H. E. Maynard, of Boston, collection, catalogued in recent art encyclopedias as "a remarkably fine example" of Tissot.

Another important canvas is a superior Stuart replica of Washington, which may be "the other" long missing Stuart Lansdowne, historically noted as painted for a Marquis of Lansdowne, antedating the one generally thought of in this connection. There is also an admirable portrait of Henry Clay, which shows the "Great Commoner" standing on the porch of hospitable Ashland.

Frederick Keppel and Company are erecting a handsome building on East 38th Street, near Fifth Avenue, for their early occupancy.

AMERICAN ART NEWS.

Published Weekly by the AMERICAN ART NEWS COMPANY INCORPORATED. Offices: 1265 Broadway, New York Telephone: 3619 Madison Square	
SUBSCRIPTION RATES	
Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10
Advertising Rates on Application.	

So gratifying has been the success of this weekly record of art happenings, so encouraging the support from readers and advertisers, and so great the pressure of news upon our columns, that beginning with this issue, and during the height of the art season in America, the American Art News will appear in eight page form. This will afford more opportunity for longer notices of exhibitions, for the recording of the more notable art auctions, and for the presentation of the art news of other American cities than New York. We ask for the enlarged journal the same generous support that has been extended to it when of smaller size.

The attention of our readers and the art public is called to three interesting and exclusive features of this issue of the American Art News, namely, the illustration of the great Mauve, which brought the record price of \$40,200 at the recent Waggaman sale, the list of pictures and sculptures sold from the American Art exhibit at St. Louis, and the detailed record for filing and study of the pictures sold, with their prices and buyers, at the recent Kauffman sale in New York.

Announcement is made in our news columns of the remarkable Centenary anniversary banquet, to be given by the officers of the Pennsylvania Academy of the Fine Arts, in the galleries of the old Academy, where the annual exhibition is now in progress, on the evening of February 23. This banquet, which is to celebrate the hundredth anniversary of the founding of the Institution, will be attended by a representative throng of artists, collectors, art lovers and critics, and will be a most interesting and notable affair.

Mrs. Anna M. Weightman Walker, of Philadelphia, a daughter of William Weightman, who died last August and left her an immense fortune, intends soon to sail for Europe, there to secure art objects to add to her rich collection of art treasures now in her house on Walnut Street, Philadelphia.

Copies of the American Art News are on sale at Brentano's, 9 Union Square.

HERE AND THERE.

Under the auspices of the Minnesota State Art Society the second annual exhibition will be held at the Library Building, at Winona, Minn., from Saturday, March 18, to Saturday, April 1, 1905, inclusive. The entire collection, before being sent to Winona, will be placed on view at the rooms of the State Art Society, in the new Capitol, St. Paul, from February 20 to March 4, 1905, inclusive. Prizes from \$100 down to \$10 are offered in the various departments of fine and applied arts. Full information may be obtained from Mrs. Robert Koehler, chairman of exhibition committee, 4816 Portland Avenue, Minneapolis.

The Public Library of Marion, Indiana, has arranged for an art loan exhibition to open the new museum rooms. The impetus for this worthy movement may be said to have been furnished by the gift of the Imperial Japanese Commission of their St. Louis Fair show cases. The present art loan includes Oriental and Philippine articles, pottery, embroideries, coins, etc., together with a collection of paintings by modern Dutch and American masters, and forty Japanese water colors by Nakagawa.

Charles Warren Eaton, whose studio is in the 57th Street Y. M. C. A. Building, is at work on several of the pine tree studies for which he is so well known. His subjects for these pictures are usually found in Maine and Connecticut, but like other artists, he deplors the vandalism which is slowly but surely destroying the forests in these states. He spoke with feeling of a recent offender in this respect, who cut down a noble specimen of a tree because his two sons wanted to see how it would look falling. Eaton has also some charming pictures in his studio of Bruges, Belgium, and the neighboring country, where he frequently passes his vacation. Like others, he deplors the necessity for framing his works in the conventional, heavy gilt frames, and one of his Bruges pictures was framed to suit his own taste in a dull coppery frame of repousse work, after an old Spanish style, harmonizing delightfully with the tones of the painting. The agent for the exhibition soon to be held in Erie, Pa., visited the studio recently to select pictures for this exhibition, and somewhat to the artist's surprise, selected this very one, and admired the frame especially. Perhaps before many years, an artist will be able to choose a frame in harmony with his own ideas. At present, however, any departure from convention is too apt to result either in rejection or skying of the picture submitted.

Owing to alterations following on the recent sale of Wootton Wawen Hall, near Stratford-on-Avon, the characteristic carving in sycamore wood by Grinling Gibbons, which adorned the old drawing-room fire-place, was put up at auction at Messrs. Knight, Frank & Rutley's Galleries. It sold for 175 guineas. An interesting collection of Landseer engravings was also disposed of.

Paolo Veronese and Sir Edward Burne-Jones are the latest additions to the Newnes Art Library.

A. and C. Black, of London, will reproduce in colors the pictures by W. L. Wyllie, exhibited at the Leicester Gallery last December.

CHARLESTON (S. C.) ART NOTES

Although the James S. Gibbs Memorial Art Gallery, recently completed, has not yet been thrown open to the public, there are already three studios occupied by well known artists. The northwest studio, on the entrance floor, is that of Miss Eola Willis. Miss Willis studied in New York City, first with N. J. J. Smillie, then with William M. Chase. At that time she was a member of the Art Students' League, and also of the Catherine Lorillard Wolfe Art Students' Club. She studied in Paris a year.

Some people know Miss Willis's work best through her pastels. One was executed for the Consolidated and Seashore Company as an advertisement for the Isle of Palms. She has been very successful in book cover designs, and has recently added the blazoning of arms to her other lines of painting. This blazoning of arms is one of Miss Willis's favorite studies. Comparatively few artists in this country have entered that field, though years ago much attention was given to it, and books written about it. One of these, written years ago, is called "The Gentle Art of Blazon."

Last year Miss Willis instituted, at the request of her friends, in her Broad Street studio, a series of interesting lectures, to which the guests, at each one, were specially invited by Miss Willis.

Miss Willis will continue to have such lectures in her new studio from time to time, the first of which was given last week by the Rev. C. S. Vedder, on "The Art Preservative," in which was treated the origin and development of the art of printing.

Another studio at the Art Gallery is occupied by Miss Lila Johnson. Miss Johnson studied in New York City under William M. Chase, F. Luis Mora, Howard Chandler Christy and others. She also studied in Augusta and Atlanta. Her work is in water color, pastels, pen and ink, china painting and burnt wood. Perhaps the best known art work of Miss Johnson is her china painting. One side of the studio is devoted to this. Miss Johnson instructs classes at her studio.

The work of Mrs. R. Lee Honour, who has the studio opposite that of Miss Willis, is of quite a different kind. Mrs. Honour designs in clay, in metals and in wood. The art of pottery has been neglected in most parts of the South, and especially in the State of South Carolina, where, perhaps, there is the least excuse for the neglect, inasmuch as the soil abounds in the finest clays for that purpose.

As this issue goes to press the second night's sale of pictures from several estates and from the dealer, L. Crist-Delmonico, is in progress at Mendelssohn Hall. The story of the sale, as well as that of the three afternoons' sales at the American Art Galleries, of Mrs. Conkling's etchings and porcelains, and of the Matsuki collection of old Japanese arms and armor, will appear in next week's issue.

Despite cabled stories from Rome to the effect that the Papal authorities are much disappointed in the result of the recent Waggaman art sale in New York, and which, the story says, they expected to realize a total of \$500,000, it is known that Catholic prelates here are well pleased, and that the total of \$331,000 and upwards will, after deducting commissions and expenses of the sale, leave a sufficient amount to pay off a large part of Mr. Waggaman's indebtedness.

PHILADELPHIA ART NEWS.

The Pennsylvania Academy of Fine Arts and the Philadelphia Water Color Club announce that under their joint management an exhibition of original works in water color, black and white, pastel and drawing, will be held at the Academy, opening to the public April 3, 1905. Entry cards properly filled out must be sent to the Academy on or before Wednesday, March 8. Works intended for the exhibition must arrive at the Academy on or before Monday, March 20, 1905. The jury of selection are Hugh H. Breckenridge, Thomas P. Anshulz, Blanche Dillaye, Jessie Willcox Smith, Carl H. Beck and Adolph E. Borie.

At the Academy of Fine Arts on February 17, Doctor S. Weir Mitchell is to deliver what will be an exceedingly interesting talk, on "Francois Villon and His Time," to the members of the Academy Fellowship and to the students, past and present, of the Academy.

Last week the Fellowship had the honor of hearing Dr. Horace Howard Furness read parts of "A Winter's Tale" for their benefit.

Miss Sara Dunham, a most promising pupil of the Academy of Fine Arts School, and who has been abroad for two years, has returned to the Academy with a number of interesting studies.

Pasquale Farina has just received at his studio, 1535 Chestnut Street, Phila., several "Old Masters." One belongs to the Venetian school and is a Magdalen, surrounded by cupids. Another work is an "Ecce Homo."

Miss Alice Mumford, a well-known young artist of Philadelphia, at present living in Bethlehem, Pa., has just finished a portrait of Professor Gans, of Lehigh University.

Miss Helen Maynard White has just finished a large portrait group of the four daughters of A. Howard Ritter. She is also doing an interesting portrait of Mrs. Joseph M. Gassam, and one of her son, Joseph Gassam, Jr.

Miss Anita Leroz, whose Dutch calendar was so well received at Christmas, has just returned from a trip to Brittany to gather material for a "Breton Calendar," on which she is at present engaged.

E. L. Bryant, who has been abroad all summer, has returned and opened a studio in Philadelphia. He has just been elected a director of The Philadelphia Sketch Club.

Mr. Eugene Fischhof, the Paris expert and collector, was the fortunate buyer of the fine Van Marcke in the recent Kaufman sale, for which he paid \$9,600. The canvas is a beautiful and characteristic one.

The most beautiful and important example of Nattier ever imported, and perhaps the most beautiful and characteristic example of the great French decorative painter known—a portrait of Henriette, Duchess of Orleans, as Hebe with the bird of Jove—is now at the Glaenger Galleries in this city.

Dudley Carpenter is painting a portrait of Miss Gouvy, the niece of the French composer of that name, well known in France some twenty years ago as a musician. He is also busy with a portrait of Colonel Boyle, U. S. A.

AROUND THE STUDIOS.

Walter Florian has just completed a portrait of General Carl Schurz, life size. Mr. Schurz and his daughter are much pleased with it, and the artist himself thinks it fully equal to his one of Israel.

The only full-length portrait of President McKinley, which was also the last portrait painted of him, was hung recently in the Marble Room of the Senate at Washington. A bill will be introduced for its purchase, with a view to placing it either in the Capitol or in the White House.

The portrait was painted by Charles Ayer Whipple, of New York, just before the assassination of McKinley. It represents the President standing before the desk which he used for nearly five years. His hands rest on the treaty of peace with Spain, which he is represented as having just signed.

George Burroughs Torrey is painting a full length portrait of Secretary of the Navy Paul Morton, represented as if standing on the balcony of the Navy Department at Washington.

Charlotte B. Coman has some interesting pictures of the Quaker Hill region, Dutchess County, which she thinks is less well known than its beauty and fine climate entitle it to be. These are all in faint blue and green tones, quite different from some of this artist's earlier work. Especially attractive is one giving a view of the distant Catskills.

Cullen Yates has two pictures at the present Philadelphia exhibition, and two at the Boston Art Club exhibition. "Early Spring" is a soft toned study in grays and faint greens, which has just been returned from the exhibition at Lincoln, Neb., and will probably go to the water color exhibition in this city. He is now at work on a study of bright autumn foliage, for which an order and graphic description of the kind of foliage wanted was given, and the material for which he found in the Bronx.

Frederick Crane is sending a showy landscape to the Erie exhibition, and has now on view in his studio some studies of mountain scenery made near Sparta, one of which was at the St. Louis exposition.

On the 22d of February, Mr. Henry Mosler will hold an exhibition at his studio, Euclid Hall, 2347 Broadway, from 3 to 6 and 8 to 10, showing a number of his latest portraits and some pictures. A more detailed account of this interesting exhibition will appear in a later number.

Georgie Timken Fry has departed from her favorite sheep in a picture now nearing completion, "Gathering Seaweed at Block Island." Close to the sea stands a wagon drawn by two powerful horses. A study of sheep exhibited three years ago at the Paris Salon, before her return to this country, is now to be seen at her studio in the Van Dyke, together with an effective study of pines.

Eleanor Curtis Ahl has done some charming water colors of the country round about Newbury, as well as flower studies. This part of the country was first brought into notice by the late J. Appleton Brown, but since his death the Ahls are now the chief exponents of its beauty, of which they speak in enthusiastic terms.

Pictures and sketches by the late E. L. Weeks, the American artist, long resident in Paris, will be exhibited and sold at the American Art Galleries, No. 6 East Twenty-third Street, about the middle of March.

Ben. Foster has recently completed a picture of an old fashioned garden, of which the original is his especial care in summer, at his country place near Litchfield, Conn. On this place is a fine grove of pines which has figured in more than one of his pictures. His contribution to the Philadelphia exhibition this season was a departure from his usual line of work, being a marine. The artist explained it thus: "There is a certain part of the summer when everything near my place is so pronouncedly green that I tire of painting it. Last summer I went to the coast of Maine for relief, and the marine was the result."

Henry Stanley Todd has finished a portrait of the late George Inness for his son. The expression is strikingly lifelike. Among the treasures of his studio are two exquisite carved oak chairs, and an old Spanish Gothic chest of the fifteenth century, picked up at Barcelona, which probably has not its match on this side of the Atlantic.

Florence Davidson has been invited to send her picture, "The Contents of Grandmother's Trunk," which was exhibited here recently, to the Philadelphia Water Color Exhibition in the spring. She is now busy with illustrations for several magazines of this city, and is painting a portrait of C. Simpson.

Florence Carlyle has now in her studio, 7 West Forty-second street, her painting which carried off the prize in the Osborne Calendar contest last summer. It represents a quaint little Canadian maiden in Quaker bonnet and shawl, but with very un-Quaker-like red roses tucked against her dark hair beneath the bonnet. The artist is now busy on some effective figure paintings, one representing a mother and child, with the firelight shining full upon them from the foreground. Another is entitled, "Where the Quiet Evening Smiles," a study of a girl at a piano, with a sunset sky seen through an open window behind her. She has also two effective portraits of her parents, and some interesting studies. In this suite of rooms, besides the painter, a singer, pianist and business woman make their home together, and are at home to their friends on the second Saturday of each month, when there is always music.

The friends and colleagues of the English poet William Henley, who died last year, have formed a committee to erect a monument to his memory. Rodin has offered to design a sculptured setting for his bust of Henley, which will be cast in bronze, and the Dean and Chapter of St. Paul's, London, have given a place for the bust in the Cathedral.

Frank O. Small is exhibiting in Boston his 14 paintings made for illustrations to a work entitled "Stepping Stones of American History."

A. H. Annan, who formerly devoted herself to scrub water color painting, and made rather a specialty of painting the little known purple vetch flower, which abounds in Canada, where she goes every summer, has recently taken up work in oils, and is correspondingly elated that her first oil painting sent

out was accepted for the St. Louis exposition. It is now in her studio, and is a view of Florence at twilight, showing the mass of the Cathedral and Giotto's Tower, against a pale sunset sky, from the other side of the Arno.

An effective new conceit of the Co-operative Art Association is the framing, prettily grouped, of autograph letters or original poems with the photographs of their authors. In the case of artists such as Watts and Burne-Jones for example, a reproduction of one of their best known works is framed in the photograph. These groups are in demand for library decoration.

An exceptionally good example of Edward Moran has just been transferred from the Rohlf's Art Galleries, Brooklyn, to Mr. William S. Hawley's collection of American pictures. Two more sales just made by Mr. Rohlf's are a figure work by Henry Mosler, and Edward Potthast's "Wood Nymph." These are to go to the private gallery of a prominent New Orleans art lover.

The Salmagundi Club has now an extensive art library, with a fine collection of books of costumes, including those of our own times, compiled from the original fashion plates by the club itself. It is fortunate in possessing a wealthy member, who is especially interested in this library, and makes numerous donations to it, a recent one being a number of French works on art, now on their way to this country.

Henry H. Ahl, though at 7 West 30th Street for the winter, makes his home at Newbury, Mass., which he considers one of the most beautiful neighborhoods in this country. He has some charming studies of nature in her subdued moods, in quiet tones. There are views of the meadows in the soft grays and greens of early spring, moonlight and autumnal scenes, the latter very effective in golden browns. Besides landscapes, he is now finishing a portrait of the late Senator Hoar, and a Madonna and Child of true Syrian type, very effective.

Miss Alma Rose, who has recently returned from abroad, has exhibited her mineral paintings in Brooklyn.

John H. Fry has two tiny figure paintings, fancy studies, one in a setting of the Tennessee mountain country, now completed in his studio in the Van Dyke, while he is finishing a larger canvas, a full length figure in soft toned draperies, called Ophelia, for a coming exhibition in this city.

F. Hopkinson Smith, in speaking of the recent reports of impending disaster to famous buildings in Venice, says the reports are greatly exaggerated. It has been found that only the tower of the Campanile required repairing and not the foundation, which was at first supposed to be in such a dangerous condition. The Government never relaxes its watchful care over these treasures—first among them St. Mark's—that great jewel-case of the world. The buildings are thoroughly inspected and reports of their condition regularly rendered. When repairing is found necessary, it is done with the greatest care and reverence, strengthening and using as much of the old stone as is possible.

Mr. Smith's latest pictures are of Spanish subjects, made during the summer while he was in that country.

OBITUARY NOTES.

The death of Lemuel Maynard Wiles on the 27th of last month, at the age of 78, removes a familiar figure in art circles. Mr. Wiles was known as a landscape painter, and taught drawing and painting for many years in various schools in this State. His portrait, by his son, Irving R. Wiles, was in the last exhibition of the Academy of Design.

On the 2d of this month Oswald Achenbach, a brother of the celebrated Andreas Achenbach, died at Duesseldorf, of inflammation of the lungs. He was a pupil of his brother; for some years was professor of landscape painting at the Duesseldorf Academy, and a member of the Legion of Honor. One of his pictures is in the Luxembourg, Paris. He is best known as a painter of Italian life.

Another death this month is that of Louis Ernest Barrias, the French sculptor, best known for his groups of heroic size, executed for Paris and other cities. A brother of Felix Joseph Barrias, the painter, he was a member of the Academy of Fine Arts, and an officer of the Legion of Honor. He was born in 1841.

The death of the well-known landscape painter, J. Ambrose Pritchard, of apoplexy, occurred in Boston this week. Last October he was married to Miss Louise Heald. Mr. Pritchard had been a resident of Boston since 1889, when he finished a long course of study in Paris. For many summers he had been painting along Cape Cod, generally in the vicinity of Brewster. His last representative exhibition in Boston was a large collection of oil paintings and watercolors at the Beacon St. Galleries in April and May, 1903. He was said to have contributed a group of fifteen of his recent watercolors to the coming exhibition of the Society of Water Color Painters.

Mr. Pritchard was born in Boston of English parentage, April 11, 1858. In 1882 he went to Paris, where he studied for seven years in Julian's Academy, under Boulanger, Lefebvre, and Gerome. He was a member of the Boston Art Club and the Boston Society of Water Color Artists.

The Ehrich Galleries

"Old Masters"

(Exclusively)

Expert opinion pronounced as to the genuineness and authenticity of
Antique Paintings.

8 West 33rd Street

New York

Bendanns, ³⁶⁵ Fifth Avenue

and 105 E. Baltimore St., Baltimore, Maryland.
PAINTINGS
ETCHINGS
ENGRAVINGS

Artistic Framing

THE MINNESOTA STATE CAPITOL.

Several New York artists are at present engaged upon work for the new State Capitol at St. Paul, which is claimed by local authorities to be the most lavishly decorated State building in the United States. Paintings and mural decorations proper have been executed in absolute harmony with one another, each serves a useful purpose and has a special significance.

The cost of art work and decorations in the new State building is as follows: Bronze quadriga by Daniel Chester French \$35,000; four lunettes in the supreme court chamber by John La Farge, \$40,000; four paintings in the dome rotunda by Edward Simmons, \$30,000; two paintings by Edwin H. Blashfield, in senate chamber, \$25,000; general decorative painting by Elmer D. Guernsey, \$125,000; historical painting for Governor's reception room, by F. D. Millet, \$4,000; and historical painting for Governor's reception room, by Douglas Volk, \$3,000.

Of John La Farge's work, one picture is completed and three are in process of completion in the artist's studio. They are on the subject of law, its genesis and development since the time of Moses.

Two striking lunettes have been contributed by Edwin H. Blashfield for the Senate chambers. One represents Manitou, the Father of Waters, seated, with an urn spouting water, typifying Minnesota as the State in which lies the source of the Mississippi River. The other picture typifies Minnesota's agricultural prominence.

Four lunettes by Edward Simmons are to be placed in the central dome. Mr. Simmons is now working on these in Paris. His motif is the progress of the American youth from boyhood to manhood, guided by wisdom and truth.

Kenyon Cox recently placed a large lunette upon these walls, at the head of the east grand stairway, and immediately over the entrance to the supreme court. The subject is in harmony with Mr. La Farge's works on law itself.

In the corresponding space over the west grand stairway will be placed a picture by H. O. Walker, typifying the progress and activity of the West. Mr. Walker is at work upon this painting in his studio at Lakewood.

William A. Mackay has only recently returned from painting his decorations in this building. There are seven of these, the principal one of which consists of two large figures, one at either end of a proscenium-like arch extending over the Speaker's desk in the House of Representatives. Between the figures and around the arch runs an inscription.

Four other of these decorations consist of circular designs representing the seasons, which are to be seen on the ceiling of the third floor dome corridor. The remaining two are large semi-circular designs, twenty-three feet across, illustrating the four representative laborers of the State, namely: The man in the forest, the man on the river, the farmer, and the cattle raiser—the backbone of the wealth of the State. All this work is colossal in size, the smallest figures being 7½' and the largest 9'.

Elmer E. Guernsey, of this city, has the \$125,000 contract (to be completed this month) for the interior decoration of this State building, and it is under this contract that Mr. Mackay's work has been done.

The two historical paintings, one by Frank D. Millet and the other by Douglas Volk, are to be placed at opposite ends of the gorgeous reception room. Mr. Volk's painting will show the discovery and naming of the Falls of St.

Anthony, an event of importance in the history of Minnesota.

Mr. Millet's picture, upon which he is now engaged, is entitled "Treaty of Traverse des Sioux." This event is counted by the Minnesota State Historical Society the most momentous, as well as the most picturesque, in the history of the great northwest, and was unanimously given first choice in the selection of a subject for a historical painting for the new capitol. This painting is unlike anything that has been attempted previously in the history of American mural work, and Mr. Millet is required to paint the representative men of the commission from portraits, and the chiefs from authentic portraits of the tribes obtained from the Ethnological Bureau of Washington, from life masks, etc., since it is the desire of the Historical Society and the State Commission to have this painting represent the faces and figures of the leading actors. All this entails much study and research. The small study of this painting, which we have seen, is strong and dignified, beautiful in its chiaroscuro, and rich in coloring.

The statuary decorating the capitol has been in place some time. The sculptor is Daniel Chester French, and the work he has done for the capitol shows him at his best.

The following canvases have been presented by Mr. George A. Hearn to the Metropolitan Museum of Art: By Sir Anthony Van Dyck, "Baron Arnold Le Roy"; by Sir William Beechey, "Portrait of a Lady"; by Claude Lorrain "A Seaport"; and by Richard Wilson, "Landscape and figures." Mr. Hearn has also loaned a landscape by George Vincent. Domenico Theotocopuli's or El Greco's "The Nativity" has been purchased out of the Rogers fund.

The Robert Dale Owen Memorial, organized for the purpose of placing a portrait bust of Robert Dale Owen in the State House in Indianapolis, to be paid for by contributions from the women of the State, and to be a permanent testimonial to the work this celebrated man did for the women of Indiana in securing for them various educational and legal rights, is meeting with success. It has received the endorsement of the State Federation of Women's Clubs, and the Union of Literary Clubs, of Indiana, and expects to give the commission to some well-known sculptor. Strong representations have been made to the Memorial committee by the friends of Miss Janet Scudder and Miss Frances Goodwin, both natives of the State and well known sculptresses, and both of whom are now in Paris. Mrs. Julia S. Conklin, a well-known historical writer, who originated the movement, is the Chairman of the Committee, Mrs. S. E. Perkins, of Indianapolis, is the Treasurer, and Miss Esther G. White, of Richmond, the Secretary, the remaining members of the Committee being representative women of the State.

Miss Ella Findley has on exhibition at her studio an interesting portrait of Mrs. Charles D. Hermann, wife of the actor. She is at present busy on a statuette portrait of Miss Marion Lewis.

LANTHIER'S
Old Curiosity Shop
— 354 FOURTH AVENUE —
Fine Oil Paintings
MODERN AND ANTIQUE
RICH JEWELRY; OLD SILVER SETS
AND PIECES

The Architectural Record

is

The Leading Monthly

Devoted to

Architecture
and Decoration

Send for Free Sample Copy

The Architectural
Record Co.

14-16 Vesey Street, NEW YORK

Windsor Trust Company

FIFTH AVE. and FORTY-SEVENTH ST., NEW YORK.

Capital, \$1,000,000

Surplus, \$570,398

We have the organization, the resources, the connections. We will give your business safe and profitable management.

CHARLES H. VAN BRUNT, President JOHN ALVIN YOUNG, Vice-President
ROBERT H. McCURDY, Vice-President H. WARD FORD, Treasurer
JAMES A. BURDEN, Jr., Vice-President A. GORDON NORRIE, Secretary

EXECUTIVE COMMITTEE—President and Vice-Presidents
OGDEN MILLS CORNELIUS VANDERBILT GEORGE W. YOUNG
WILLIAM B. LEEDS ANDREW FREEDMAN JAMES TIMPSON

N. E. MONTROSS Works of Art

372 Fifth Ave., Corner of 35th Street New York
Telephone: 2776 38th Street

Fishel, Adler & Schwartz
313 Fifth Avenue - Near 32d St.
Importers of
High-Class Paintings
and Water Colors

E. Gimpel & Wildenstein
High-Class
Old Paintings

Paris: New York:
57 Rue La Boetie 250 Fifth Ave.

WILLIAM SCHAUS, 204 FIFTH AVE.
Madison Square, New York
High-Class Paintings
Water Colors
Mezzotints, Line Engravings and Etchings.
Artistic Framing
Established 1833 Telephone 853 Madison Sq

Duveen Brothers

Works of Art



302 Fifth Avenue

LONDON

NEW YORK

RECENT ART SALES.

Through the courtesy of Mr. F. M. K. Rehn, the following list of pictures and sculptures sold from the American Art Section at the St. Louis Exposition, is given. With the same indifference to the newspapers that has characterized the conduct of the Fine Arts Department at St. Louis, this list of sales, of so much interest to the artists and a large portion of the public, has not been furnished to the art or daily newspapers of the country by the Fine Arts Director at St. Louis.

The total sales approximated a valuation of \$80,000, of which 70 per cent. went to purchasers in the Middle West, 20 per cent. to the East, and 10 per cent. to the South and Far West. Included in the sales were paintings to the value of \$70,000; sculpture, \$2,000; etchings and engravings, \$900, and applied arts, \$7,500. The letters W. C. after a picture's title signifies watercolor. The list of etchings and engravings sold will be published next week.

PAINTINGS.

Charles L. Adams, Across the Harbor; George C. Aid, The Miniature; Thomas Allen, Dartmoor (w. c.)

Gifford Beal, Late Afternoon, Norwich; E. M. Bicknell, Hard-a-Lee (w. c.); F. A. Bicknell, A Devonshire Glen; W. VerPlanck Birney, An Idle Hour; Henry S. Bisbing, In the Pasture, Morning; Charles Bittinger, The Girl in White; H. H. Breckenridge, Lantern Glow (Pastel); Red Tree (Pastel), Rest (Pastel); Fidelia Bridges, Wild Lillies by the Sea (w. c.); J. G. Brown, Hold Still (w. c.); Village Cobbler; Carl Albert Buehr, Companionship; J. E. Bundy, Brook in Winter; William P. Burpee, Snow-covered Rocks at Sunset.

Edwin M. Campbell, The Hour When Daylight Dies; Edward B. Child, Dorset Hollow; Charlotte Coman, The Brook; Colin C. Cooper, Chartres Cathedral and Pennsylvania Avenue, Washington; Emma Lampert Cooper, News of the Day (w. c.); Bruce Crane, Last of Winter; Charles C. Curran, At the Piano.

Joseph R. De Camp, The Sea Wall; Frederick Dielman, Cold Spring Harbor (w. c.); Frank V. Du Mond, After Glow and The Forest of the King.

Charles Warren Eaton, Exmoor, Murrising Pines (w. c.), and Old Mill at Crecy; David Ericson, Pont Aven.

Harry Fenn, Gateway of San Gregorio, Valadolid, Spain (w. c.); W. Forsyth, On the Kentucky River (w. c.); Ben Foster, Moonlight, Litchfield Hills, and Nightfall; Georgie Timkin Fry, Return of the Flock (w. c.)

Charles P. Gruppe, Gray Skies, Holland (w. c.), and November Evening Near the Hague (w. c.); Seymour J. Guy, Sunday Evening, and Without a Care.

Elizabeth Hardenbergh, Geraniums (w. c.); Birge Harrison, Madison Avenue, N. Y., in Winter; Belle Havens, The Last Load; Frank Hermann, Sunlight in the Woods; Winslow Homer, Early Morning; William H. Howe, On Guard, Valley of Brandywine; Henry S. Hubbell, At Grandmother's.

Francis C. Jones, The Idlers. W. L. Lathrop, Nancy; Henry C. Lee, Landscape; Jonas Lie, The Mill Race, Reflections, and Sunlight and Shadow; Corwin K. Linson, The Allaire Road; J. W. Little, The Drinking Place (w. c.); Will H. Low, Elysian Lawn and The Spring.

Robert MacCameron, Franch Dancing Girl; Thomas A. Manley, Pool (w. c.); Geo. H. McCord, Marsh and Woodland (w. c.); Walter MacEwen, The Chess Players; M. Jean McLane, A Morning Visitor; L. H. Meakin, Olive Trees and

Glympse of Antibes; W. L. Metcalf, The Convalescent; Frank Mura, Landscape With Catue; H. D. Murphy, The Lavender Shawl (w. c.); The Portierre (w. c.) and Still Life.

J. C. Nicoll, A Gray Day in October, (w. c.), Light Off Cape Ann (w. c.), and Summer Clouds.

Leonard Ochtman, Frosty Acres and Wooded Acres; Angela O'Leary, A Flock (w. c.)

Walter L. Palmer, Across the Fields; Lawton Parker, The Golden Age; Maxfield Parrish, Venetian Night; A. J. Pazzolt, Sunlit Seas; Joseph Pennell, Venice (charcoal drawings); W. Merritt Post, Pines, November; E. W. Potthast, The Day of the Races, Provincetown, In The Gloaming (w. c.), and Moonrise, Mystic River.

E. K. Redfield, After Sundown; F. M. K. Rehn, Rounding Eastern Point; William Ritschel, Meadows (w. c.); Will S. Robinson, Evening at Etaples (w. c.)

John G. Saxton, November Day; Warren Sheppard, The Trackless Sea; Mariana Sloan, Sunlight and Shadow (w. c.); F. Hopkinson Smith, After the Shower (w. c.) and Where Shylock Traded (w. c.); W. Granville Smith, On the Beach; Henry B. Snell, Sails of the Adriatic and The Inner Harbor, Polperro; John F. Stacey, The Road to the Sound; T. C. Steele, The Old Sycamore.

Frances Q. Thomason, Studio Corner; Patty Thum, Roses.

R. W. Van Boskerck, The Forest of Fontainebleau, Noon, River Loing, and The River at Nemours; John H. Vanderpoel, Little Miss Moffet; Alexander T. Van Laer, Bronxville Meadows, and Ploughing in the Bog (w. c.)

Lionel Walden, In the Path of the Sun; C. L. Weldon, The Portrait (w. c.); George Wetherbee, The Music of Pipe and Brook, and A Summer Sea; William Whittemore, The Iris Garden (w. c.); Worthington Whittredge, Spring on the River; Carleton Wiggins, The Oaks, and Evening, Cape Cod; Ogden Wood, Going to the Fair, Normandy.

Charles Morris Young, Early Spring, Frozen Mill Race, and Winter.

SCULPTURE.

Solon H. Borglum, Bulls Fighting; Mrs. A. V. Hyatt, Winter; Clara Pfeiffer, Boy With Turtle; A. Phimister Proctor, Charging Panther, and Indian Warrior; Bessie Potter Vonnoh, Bust of Baby, Creeping Baby, Dancing Girl, Girl Reading, Motherhood, Mother and Child, Portrait Relief, Sketch, Young Mother.

The second most important art sale of the present season, that of the pictures collected by the late J. W. Kaufman of St. Louis, took place at Mendelssohn Hall on Friday evening, February 3. The collection, while it did not contain as many important examples of the modern Dutch and French schools and the Barbizon masters as that of Mr. Waggaman, was one of unusually even excellence, and many of its numbers were cabinet or easel pictures, and consequently very saleable.

Eighty-eight pictures sold for \$173,460, or an average price of nearly \$2,000 each. A dozen pieces of sculpture and two bronzes brought up the total of the evening's sale to \$176,695.

A canvas by Van Marcke, "Return From the Pasture," brought the highest figure, \$9,600, and was secured by Mr. Eugene Fischhof, the Paris collector and expert. An unusual Troyon, in which cattle were subordinate elements in the general composition, entitled "The Watering Place," was bought by Senator W. A. Clark for \$8,000. Senator Clark also bought Bonnat's "A Little Roman Girl" for \$4,100, Mauve's "Returning

From Pasture—Evening," for \$7,300, and Corot's "Italian Maiden" for \$4,400. C. K. G. Billings paid \$4,100 for Dupre's "Village Road," and the same figure for the same painter's "Windy Day." For Schreyer's "Traveling in Russia" George A. Dowden, of Newark, paid \$6,900. Cattle canvases by William Hart, N. A., and William H. Howe, N. A., sold respectively at \$600 and \$675. The Troyon was one of the canvases exhibited among the "one hundred masterpieces" in the Galerie Georges Petit in Paris in 1883.

The low prices obtained for the marbles prove again how markedly the modern Italian statuary and sculptures, so popular and fashionable a few years ago, have gone out of vogue. Two busts by Galland, of Apollo and Antinous, with handsome tall pedestals of yellow antique marble, sold respectively for \$200 and \$210. Mr. Kaufman presumably paid these figures for the pedestals alone. A statue, "The Veiled Cupid," by Androni, of Rome, was secured by Mr. Max Bernheimer for \$155, and Mr. Hugh Murray paid only \$410 for a charming reproduction by Galland, of the "Crouching Venus." An original by Galland, "Punishment of Cupid," brought the better price of \$710.

The two bronzes sold comparatively well. Mr. D. G. Dery paid \$160 for an original Moreau, "Vigneuse," and an agent bought another Moreau original, a large group of two figures, "Immortality," for \$530.

No great price was brought by any one picture, but the sale was a thoroughly satisfactory one, to the auctioneer, Mr. Kirby, the heirs of the estate of Mr. Kaufman, and the dealers in foreign pictures.

For filing, and as a matter of record, the pictures sold, their painters, buyers' names when given, and prices follow:

"The Roundelay," de Cuvillon; Blank.....	\$160
"The Morning of the Hunt," H. J. L. Brown;	
Durand-Ruel.....	170
"A Quiet Game," Hamza; William Cowan.....	300
"A Little Roman Girl," Bonnat; W. A. Clark.....	850
"A Dutch Canal," Jongkind; H. Schaus.....	1,900
"Cattle at Watering Place," Hart; E. McMillin.....	600
"The Despatch Bearer," Rasin; Scott & Fowles.....	1,625
"Portrait of the Artist and his Favorite Dog,"	
Knaus; H. Reisinger.....	600
"Mother and Infant," Anderson; H. Schaus.....	230
"Madonna and Infant," Kaubach; W. Sittenham.....	400
"The Watering Place," Troyon; W. A. Clark.....	8,000
"The Little Roman Girl," Bonnat; W. A. Clark.....	4,100
"The Sheepfold," Jacques; Blank.....	1,600
"The Village Road," Dupre; C. K. G. Billings.....	4,100
"Plondard Willows," De Thoren; Blank.....	350
"Tete de Garcon," Greuze; Charles Fenkart.....	1,350
"The Marsh," Diaz; Knoedler.....	1,000
"On the Coast, Isle of Wight," Morland; F.	
Herrman.....	400
"Dressing for the Bal Masque," Madrazo;	
Fischhof.....	800
"Waking Him Up," Kaufmann; A. O. Deshong.....	475
"Landscape," Rousseau; Blank.....	1,650
"The Bather," Renoir; Durand-Ruel.....	525
"Love-Making," Defregger; Fischhof.....	1,600
"La Tour d'Esblay," Corot; F. Herrman.....	3,150
"In the Sand Dunes," Oeder; E. McMillin.....	500
"Study of a Head," Munkacsy; H. Reisinger.....	330
"The Stirrup Cup," Grison; E. R. Perkins.....	400
"The First Visit," Jacques; Fischhof.....	2,000
"Etude de Bœuf," Troyon; E. McMillin.....	2,500
"A Windy Day," Dupre; C. K. G. Billings.....	4,100
"Going to Pasture—Early Morning," Mauve;	
Knoedler.....	5,500
"A Flirtation," Worms; L. Bamberger.....	725
"Returning from Pasture—Evening," Mauve; W.	
A. Clark.....	7,300
"The Park," Boehmer; D. Rutter.....	120
"Milking Time," Linnell; St. E. McMillin.....	1,100
"St. Owen," Lepine; H. Reinhardt.....	1,500
"The Headquarters Flag," De Neuville; F. S.	
Flower.....	2,100
"Returning from Pasture," Howe; P. W. Rouss.....	675
"The Goose Girl," Chialiva; Blank.....	600
"The Seamstress," Israels; Scott & Fowles.....	3,900
"A French Village," Barnsley; J. W. White.....	150
"Hounds in Leash," De Penne; Schaus.....	700
"Reconnaissance from the Windmill," Detaille;	
I. Guggenheim.....	4,000
"A Southern Swamp," Meeker; P. G. Goodhart.....	260
"Expectation," Meyer; M. E. Bernheimer.....	1,350
"Sheep Under the Trees," Jacques; J. Oehme.....	2,300
"La Pierrette," Madrazo; J. de W. Cutting.....	1,000
"Landing a Sand Barge," J. Maris; Carl H.	
De Silver.....	4,100
"Italian Maiden," Corot; W. A. Clark.....	4,400
"The Bridge at Saint Prive," Harpignies;	
Knoedler.....	2,600
"The Bathers," Souza-Pinto; R. L. Rose.....	725
"Early Morning in the Redoubt," Berne-Belle-	
cour; J. Epstein.....	1,400
"Flowers," Harry Chase; F. Herrman.....	80
"Fruit," Harry Chase; W. Sittenham.....	70
"Traveling in Russia," Schreyer; George A.	
Dowden.....	6,900
"In Expectation," Niczky; Blank.....	325
"The Watering Trough," Dagnan-Bouveret; L.	
Ralston.....	1,600
"A Cat Family," Lambert; O. Burnett, agent.....	825
"The Willow Near the River," Harpignies; E.	
McMillin.....	3,500
"Snow Effect," Monet; Durand-Ruel.....	1,000
"An Arab Fantasia," Delacroix; M. E. Lehman.....	2,100
"Hungarian Market," de Thoren; Blank.....	1,225
"Thornfield Castle," Cazin; H. Reinhardt.....	6,600
"Return from Pasture," Van Marcke; Fischhof.....	9,600
"Evening on the Thames at Margrave," Leader;	
H. W. Smith.....	1,900
"The Proposal," Volkhart; H. C. Wicker.....	400
"The Church in Danger," Vibert; I. Guggenheim.....	6,800
"Classical Landscape," Calcott; T. J. Elliott.....	550

"The Blaze of Noonday," Lhermitte; Scott &	
Fowles.....	6,200
"Answering the Signal—Off the French Coast,"	
Harry Chase; J. Jonasson.....	325
"A Liding Party," Gouble; H. U. Palmer.....	1,000
"Roman Maidens," Schaefer; E. McMillin.....	300
"Courtship," Munkacsy; H. Reinhardt.....	3,500
"The Bather," Kaemmerer; H. W. Smith.....	1,100
"Girl Tending Turkeys," Chialiva; A. C. Bunker.....	625
"On the Road to Market," De Thoren; L. Bam-	
berger.....	1,100
"The Little Housekeeper," Pearce; C. W. Kraus-	
haar.....	750
"Psyche," Lefebvre; L. Ralston.....	950
"The Beach at Etretat," Boudin; H. Reisinger.....	1,800
Total.....	\$173,400

The sales at the recent Academy Exhibition were not many, and the best that could be hoped for was an aggregate of less than \$10,000. At the last minute, however, buyers made their appearance, and the total reached \$17,140. "Glen Head, Donegal," by William T. Richards, was sold for \$2,500; "A Bit of New Jersey," by John Califano, for \$1,000; "Sunrise—October Morning," by George H. Bogert, A. N. A., for \$1,000; "Lyne Pastures," by Carleton Wiggins, A. N. A., for \$1,000; "The Letter," winner of the First Hallgarten Prize, by F. Luis Mora, A. N. A., for \$1,000; "Rock Pastures of Lyne," by William H. Howe, N. A., for \$800; "The Guardians" by George Inness, Jr., N. A., for \$750; "Castles in the Air," by J. C. Nicoll, N. A., for \$750; "A Resting Place," by E. Irving Couse, A. N. A., for \$600; "Moonrise, Early Spring," by Gustave Wiegand, for \$500; "Santa Maria and Ducal Palace, Venice," by Thomas Moran, N. A., and "November Days," by Bruce Crane, N. A., all for the same amount. Among the pictures sold are "Idyl," by F. A. Bridgman, N. A., \$650; "The Arrival of the Stage," by E. L. Henry, N. A., \$450; "Afterglow," by F. De Haven, \$450; "Lake Dunmore," by J. B. Bristol, N. A., \$400; "Reverie," by H. N. Hyneman, \$400, and "The Seeress," by Harry Roseland, \$400. Other pictures sold are "Sunshine and Shadow Played," by Gustave Mosler; "Moonlight," by D. J. Gue; "Undines," by J. H. Fry; "Peasant Against Hay," by Carroll Beckwith, N. A.; "Along the San Juan," by Arthur F. Clark; "Spring Day, Union Square," by Charles Rosen; "Hackensack Valley," by J. B. Bristol, N. A.; "The Pink Kimono," by C. E. Cookman; "The Grotto, Orr's Island, Maine," by A. T. Bricher, N. A.; "November," by H. Bolton Jones, N. A.; "Summer Surf," by J. C. Nicoll, N. A.; "The Old Stone Barn," by George M. Bruestle; "Threatening Weather," by James G. Tyler; "The Hillside," by Charles A. Burlingame, and "The Captive King," by Will H. Drake, A. N. A.

The Corcoran Art Gallery of Washington, has purchased for \$2,000 a still life by William M. Chase, an oil painting of a codfish, on an English platter. The canvas is about three feet by two. The painting was recently exhibited at the Comparative Exhibition in the Fine Arts Building in this city and was painted by the artist in one afternoon.

John W. Alexander's "Ray of Sunlight," has been bought by the Society of Fine Arts, Minneapolis, for \$2,000. The picture shows a maiden with sensitive profile playing the violoncello. A shaft of sunshine falls on maiden and instrument.

The Buffalo Fine Arts Academy has bought three paintings by foreign artists recently shown at St. Louis, and they are now on exhibition in the rooms of the Academy, but will be transferred later to the Albright Art Gallery. They include a marine, "The Breakers," by Hans von Bartels of Germany; "The Winter Sun," snowscape, by Louis van Soest of Holland, and "Wolfgang Lakes," by August Schaeffer of Austria. All three received gold medals at the World's Fair.

AMONG THE ARTISTS.

James E. Kelly is now at work on the side panels of the pedestal of his monument to Gen. Fitz John Porter, soon to be erected at Portsmouth, N. H., on the spot where the general was born. The bronze statue was completed some months ago by the sculptor, and is now in the foundry. When the money was raised for this monument, Porter, who had seen a small bust of himself, done by Kelly, as one of his series of famous commanders, selected the sculptor for his own monument, and shortly before his death, saw the model of the proposed work. The statue represents Porter on horseback saluting the colors, an attitude which Kelly believes has never before been reproduced in a statue. The four panels of the pedestal represent: 1st, "Charge up Malvern Hill," where Porter led the attack with Gen. Meagher. 2nd, "Wounded at The Gate," during the capture of the City of Mexico. 3rd, The celebrated balloon ascension, where Porter was carried over the enemy's lines, and inspected their works. The fourth panel bears the inscription. The sculptor is now at work on the third panel.

He has some interesting portrait reliefs in his studio, signed by the celebrities who posed for them, among them Sampson, Schley, and Edison as a young man, holding the model of his first phonograph. The inventor also posed for the gunner in the memorial tablet, erected some years ago to Molly Pitcher, at Freehold, N. J., for at that time smooth shaven men were not as common as now, and Kelly had some difficulty in finding just the model he wished.

There is also one of the two bronze statuettes of Roosevelt at San Juan Hill. One of Kelly's recent works, a bronze relief of Washington at prayer before the battle of Valley Forge, was purchased by Mr. John J. Clancy, and presented to the 57th Street Branch of the Y. M. C. A., in which building the artist has his studio.

The New York Press says: "Hyde's Weekly Art News is succeeded this year by a larger publication, called the American Art News, a title more commensurate with the breadth of its scope as a weekly journal devoted to the news of the art world, and the furthering of the cause of art. Increased to eight times its former size, and illustrated with excellent reproductions of paintings of contemporary interest, it fills its place in an unequalled way. The paper is to be commended for printing only the news about artists and their work. Its only critical expression is reserved for the sound editorial columns."

"Homer Martin" A Reminiscence

By MRS. E. G. MARTIN

Sixty-eight pages—12 illustrations \$1.50

"Art Notes" Free on application

WM. MACBETH, 237 Fifth Avenue, NEW YORK
AMERICAN PAINTINGS

BYRON

Photographer

INTERIORS A SPECIALTY

FLASHLIGHT
PHOTOGRAPHS
OF ALL THE
WELL KNOWN
PLAYERS.

1260 Broadway New York

**BONAVENTURE'S
GALLERIES**

High-Class Paintings
Works of Art
Rare Books

6 WEST 33d STREET
Opposite the Waldorf

Julius Oehme

384 Fifth Ave.,
Between 35th and 36th Streets
New York

Paintings

By

Distinguished European and
American Artists

H. Wunderlich & Co.

Rare Prints

Ancient and Modern Etchings.
Water Colour Paintings and
Frames.

220 5th Ave., New York, Between 26th and 27th Sts.

LOUIS KATZ 308 Columbus Ave., n'r 75th St.

Paintings by American Artists FINE
PICTURE FRAMING

McCLEE'S GALLERIES

1518 CHESTNUT ST. - PHILADELPHIA
HIGH-CLASS PAINTINGS Will remove March
1st to 14th Walnut St.,
opposite Bellevue-
Stratford Hotel

Telephone 86 Madison Square

John F. Douthitt
Interior Decorations

TAPESTRY PAINTINGS
OIL PAINTINGS POSTERS

273 Fifth Ave., New York

In La Revue Universelle, Gustave Geoffroy has been recalling how the late Fantin-Latour had his pictures rejected at the Paris Salons of 1859 and 1863. But he was not the only artist of prominence who was refused at the Salon of 1863, for among the others were Bracquemond, Cazin, Chintreuil, Harpignies, Jongkind, J. P. Laurens, Alphonse Legros, Edouard Manet, Pissarro, Vollon and Whistler.

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors
of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street.

London, 15 Old Bond St.
Paris, 23 Place Vendome.

KLACKNER ART GALLERY

7 West 28th St. Nr. 5th Ave. New York
LONDON, 12 Haymarket, S. W.

Oil Paintings, Water Colors, Sporting
and Color Prints. Artistic Framing
a Specialty.

Blakeslee Galleries

Knickerbocker Trust Co. Building

Cor. Fifth Ave. and 34th St.

*Specialty of the Early
English, Dutch and
Flemish Schools*

Recently Imported Examples of

Van Dyck	Bol	Opie
Van der Helst	Constable	Hoppner
Victoor	Reynolds	Beechey
Pourbus	Lawrence	Morland
Flinck	Romney	

**Knickerbocker
Art Galleries**

C. E. SMITH, Auctioneer

7 West 29th Street - New York

Managers of Sales

Antiques
Art Property
Appraisements

Daily Exhibition Throughout the Year



**LONG SANG TI
& COMPANY**

307 Fifth Ave. - New York

Dealers in

Chinese and Japa-
nese Objects of Art

Robin Dale Compton
430 5th Ave.

Rare Stones — Original Designs

ANTIQUE JEWELRY

Edward Brandus

PARIS - NEW YORK

Portraits

of

Beautiful Women

By the

OLD ENGLISH AND FRENCH MASTERS
and

Important Paintings

By the Leading Modern Artists

Art Galleries:

391 Fifth Avenue | 2 bis Rue Caumartin
Bet. 36th and 37th Sts. NEW YORK | PARIS

Dikran Khan Kelekian

Commissioner-General of Persia

**Ceramics, Textiles, Rare Rugs
and Manuscripts**

Italian and Spanish Embroideries and Velvets
252 Fifth Avenue, nr. 28th St., New York

PARIS 23 Place Vendome LONDON, S. W. 31 St. James St

SELIGMANN & Co.

Genuine Antiques

303 Fifth Avenue - New York

School of Decorative and Applied Art
76 West 55th St., New York

Interior Decoration, Costume Design, Book Illus-
tration, Normal Art Courses, Handicrafts. Summer
session in New York. Completion of courses in
European class.

ELISA A. SARGENT, President.

JAMES P.
SILO
Auctioneer



366 and 368
Fifth
Avenue

**Fifth Avenue
Art Galleries**

Important Sales
of Art Objects

FOX, DUFFIELD & CO.

No. 36 East 21st St. New York



Calendar of Helleu Pictures	\$ 2 50
Calendar of Helleu Drawings	2 50
Penfield Country House Calendar	1 00
Girls' Calendar—Jessie Wilcox Smith	1 50
Thomas Mitchell Peirce Calendar	2 50
Fusser's Calendar	75
Omar	75

Send for Illustrated Catalogue of Books and Pictures